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Biopics: Eine Arbeitsbibliographie

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Biopics: Eine Arbeitsbibliographie Komp. v. Ansgar Schlichter u. Hans J. Wulff

Das Kunstwort *Biopic* – eine Kurzform für *biographical picture* – ist eine Allgemeinbezeichnung für den biographischen Spielfilm. Es wurde zuerst wohl als Slangausdruck von der *Variety* gebraucht. Im Deutschen war früher die Bezeichnung *Filmbiographie* verbreitet; inzwischen ist auch hier die Rede vom *Biopic* üblich geworden.

Als Subgenre des historischen Films porträtiert das Biopic historische Persönlichkeiten, deren Leben *in toto*, von Kindheit bis zum Tod, erzählt wird oder aus deren Viten bedeutungsvolle Episoden, oft erheblich fiktionalisiert, geschildert werden. Als wichtige Inspirationsquelle diente seit je die Geschichte Jesu in der säkularisierten Form von Aufstieg, Fall und Wiederkehr (das oft so genannte *Comeback-Motiv*). Daneben bildeten sich eine ganze Reihe weiterer stereotyp abgearbeiteter Motive heraus – und es werden Modelle von Aufstieg und Fall (wie sie auch aus der Historiographie bekannt sind), Vorstellungen der Krise (verursacht durch Veränderungen im privaten oder politischen Umfeld, durch den Verlust von Freunden oder Verwandten usw.), der Selbstzerstörung (etwa durch den Gebrauch von Suchtmitteln) oder der Erkrankung exemplifiziert, die auch in literarischen Darstellungen erprobt sind. Große Bedeutung haben Umschwünge und grundlegende Wandlungen der Haltung (die „Saulus-Paulus-Wandlung“), aber auch Momente oder Phasen schöpferischen Tuns. Das Zentrum des Biopics bildet fast immer das biographierte Individuum, das durch die Erzählung oft in Heldenstatus gehoben wird.

Namhafte Beispiele entstanden in der Stummfilmära (Carl Froelichs *Richard Wagner*, 1913, oder Abel Gance' *Napoléon*, 1927), doch erlebte das Genre sei-

ne erste Blüte im Tonfilm der 1930er. William Dieterles Warner-Brothers-Biopics, darunter *The Story of Louis Pasteur* (1936), repräsentierten die erbauliche, auf verschärfte Zensur reagierende Produktion Hollywoods. „Kulturell wertvolle“ Geschichten über heroische Individuen und deren Beitrag zum Fortschritt der Menschheit prägten auch in den faschistischen Ländern und in der Sowjetunion (z.B. *Tschapajew*, 1934) das klassische Biopic. Den Höhepunkt erreichte die Hollywood-Produktion biographischer Filme in den 1950ern, u.a. mit einer Reihe von Bandleader-Porträts nach *The Glenn Miller Story* (1954, Anthony Mann).

Mit der Verlagerung von politischen zu künstlerischen Sujets nach dem 2. Weltkrieg kamen verstärkt Schattenseiten und pathologische Aspekte des Ruhms (Sucht, Wahn), später zunehmend auch Angehörige von Minderheiten in den Fokus, welche die moderne (Heldensturz-)Biographie seit den 1960er Jahren prägen. Die Titelfigur erscheint nun historisch dezentriert (Andrej Tarkowskij's *Andrej Rubljow*, 1968), als abwesendes nationales Phantasma (Francesco Rosi's *Salvatore Giuliano*, 1961) oder als Verkörperung des Holocaust (*Aus einem deutschen Leben*, Theodor Kotulla, 1977). Trotz mitunter experimenteller Frauenbiographien, wie Jutta Brückners Rahel-Varnhagen-Kammerspiel *Kolossale Liebe* (1991), dominieren nach wie vor Männerporträts, wenn auch teils sehr exzentrische, wie die des Komikers Andy Kaufman in Milos Formans *Man on the Moon* (1999). Oft totgesagt, lebt das Genre schubweise immer wieder auf und hat auch in seiner jüngsten Konjunktur oscar-gekrönten Erfolg (*Ray*, USA 2004, Taylor Hackford, und *Walk the Line*, 2005, James Mangold).

Seit den 1970ern hat das Biopic neue Prominenz gewonnen. Es war nicht nur das Fernsehen, das die Geschichte großer oder populärer Männer und Frauen als einen nicht enden wollenden Stoff für das Programm entdeckte und vor allem dem mittellangen Biopic (45–60 min) zu ungeahnter Verbreitung verhalf, sondern auch die Video- und spätere DVD-Technik, verbunden mit der langfristigen Auswertung von Musiktiteln durch die Musikindustrie (manchmal unterstützt durch „Retro-Trends“), die dazu führten, dass es eine ganze Welle von Biopics von Rock- und Pop-Musikern gegeben hat [1]. Neben die Wissenschaftler und Künstler, die bis in die 1960er hinein die wichtigste Gruppe von biographiewürdigen Personen dargestellt hatten, treten nun Vertreter der Populärkultur, die sich mit den Biopics ein Medium der Geschichtsschreibung und der gleichzeitigen Heroisierung ihrer Akteure erobert hat.

Anmerkung

[1] Vgl. zum Thema auch:
Medienwissenschaft: Berichte und Papiere, 75, 2007: Komponisten im Film.
 —, 161, 2015: Rock- und Pop-Biopics.

Bibliographie

In die folgende Bibliographie haben wir alle Titel aufgenommen, die uns zum allgemeinen Thema des biographischen Films bekannt geworden sind. Von den zahlreichen Analysen zu einzelnen Filmen oder einzelnen Personen der Geschichte haben wir nur diejenigen verzeichnet, die von allgemeinerem Interesse sind.

Alberto, Elena: Exemplary Lives: Biographies of Scientists on the Screen. In: *Public Understanding of Science* 2, 1993, S. 205–223.

Cinema has emerged in the twentieth century as one of the most powerful vehicles for the popularization of science. Medical melodramas, science fiction films and biopics can be used to advantage by historians and sociologists of science alike in order to reconstruct the always elusive public opinion. As a subgenre of historical films, biopics constitute a vigorous attempt to communicate to the lay public the *ethos* conventionally associated with scientific endeavour. Much more than a simple illustration of the lives of great sci-

entists, biopics are one of the best indicators of public attitudes towards science and technology in contemporary society.

Anderson, Carolyn: Biographical Film. In: *A Handbook of American Film Genres*. Ed. by Wes D. Gehring. Westport, Conn.: Greenwood Press 1988, S. 331–351.

Anderson, Carolyn / Lupo, John: Hollywood Lives: the State of the Biopic at the Turn of the Century. In: *Genre and Contemporary Hollywood*. Ed. by Steve Neale. London: BFI Publishing, 2002, S. 91–104.

Anderson, Carolyn / Lupo, Jonathan (eds.): The Biopic. In: *Journal of Popular Film and Television* 36, Summer 2008, S. 50–111.
 = Spec. Issue.

Andrews, Hannah: Recitation, Quotation, Interpretation: Adapting the Œuvre in Poet Biopics. In: *Adaptation: The Journal of Literature on Screen Studies*, 2013, S. 365–383.

This article examines the adaptation of poems in recent biographical films which take poets as their subjects. Examples include *The Edge of Love* (Dir. John Maybury, UK, 2008) which takes as its subject Dylan Thomas, *Bright Star* (Dir. Jane Campion. UK/Australia, 2009), John Keats, *Regeneration* (Dir. Gillies MacKinnon, UK, 1997), the First World War poets Siegfried Sassoon and Wilfred Owen, and *Pandaemonium* (Dir. Julien Temple, UK, 2001), the Romantics William Wordsworth and Samuel Taylor Coleridge. It considers poetry in these films as acts of double adaptation: the poems are both themselves the subjects of the adaptation process and are simultaneously used in these films to support, underline or illustrate the adapted narrative of the life of the poet that the film proposes.

Aquino, John: *Truth and Lives on Film: The Legal Problems of Depicting Real Persons and Events in a Fictional Medium*. Jefferson, NC: McFarland 2005, x, 210 S.

The examination of fact-based films and the law begins with a history of the legal issues surrounding the fictionalization of real events and people. Fact versus fiction in 13 courtroom dramas, movies for which court documents provide clear historical records are discussed.

Archer, Neil: Attack of the Clones: Watching Stars Playing Stars in French Biopics. In: *Adaptation: Studies in French and Francophone Culture*. Ed. by

Neil Archer & Andrea Weisl-Shaw. Oxford: Peter Lang 2012, S. 163–175 (Modern French Identities. 99.).

Atkinson, Michael: Long Black Limousine: Pop Biopics. In *Celluloid Jukebox: Popular Music and the Movies since the 50s*. Ed. Jonathan Romney & Adrian Wootton: London: BFI 1995, S. 20–31.

Repr. in Atkinson: *Ghosts in the Machine: Speculating on the Dark Heart of Pop Cinema*. New York: Limelight Editions 1999, S. 91–102.

Babington, Bruce: 'To Catch a Star on Your Fingertips': Diagnosing the Medical Biopic from *The Story of Louis Pasteur* to *Freud*. In: *Signs of Life: Cinema and Medicine*. Ed. by Graeme Harper & Andrew Moor. London/New York: Wallflower Press 2005, S. 120–131.

Babington, Bruce: Star Personae and Authenticity in the Country Music Biopic. In: *Film's Musical Moments*. Ed. by Ian Conrich & Estella Tincknell. Edinburgh: Edinburgh University Press 2006, S. 84–98.

With the decline of the classical song and dance musical in the 1960s the genre's most persistent mode of survival has been the biopic. This survival is, however, embodied less in accounts of the lives of the performers or composers of the traditional mainstream popular music of the U.S. musical than of stars of alternative forms, such as rock, jazz and country music. Focusing on a range of country music films, from theatrically released productions such as *Coal Miner's Daughter* (1980), to the wave of made-for-television biopics that appeared in the 1980s and 1990s, this chapter explores the ways in which they all emphasise the discursive tropes of authenticity and sincerity in their narratives of stars' lives. It shows that the country music film works to negotiate the relationship between these concerns and the celebration of country's increasingly mainstream appeal by insisting on the 'lived' nature of country lyrics about heartbreak, divorce and loss.

Baldizzone, José: esquisse d'un catalogue des biographies cinématographiques. In: *Les Cahiers de la Cinémathèque*, 45, 1986, S. 13–22.

Balme, Christopher / Liptay, Fabienne / Drewes, Miriam (Hrsg.): *Die Passion des Künstlers. Kreativität und Krise im Film*. München: ed. text + kritik 2011, 312 S.

Inhalt: Thomas Koebner: Vampir Kunst. Drei Künstlerinnen – drei filmische Künstlerbiogra-

phien / 13. – Fabienne Liptay: Palimpsest der Passionen. Peter Watkins' filmischer Lebensfries über Edvard Munch / 31. – Jörg von Brincken: Grausame Kopien der Erfahrung. John Mayburys Film *Love Is the Devil: Study for a Portrait of Francis Bacon* / 61. – Verena Krieger: *Kippenberger. Der Film*. Eine (post-)moderne Künstlerlegende? / 88. – Lorenz Welker: Psychopathologie und Apotheose. Überlegungen zu Pathographie und Passion des Künstlers in Bernard Roses Beethoven-Film *Immortal Beloved* / 117. – Wolfgang Rathert: Musik als Widerstand und „ästhetische Materie“. Notizen zu Jean-Marie Straubs und Daniele Huillets *Chronik der Anna Magdalena Bach* / 140. – Jens Malte Fischer: „Contains strong violence and sex“. Ken Russells Film *Mahler* / 160. – Christopher Balme: *Fitzcarraldo*. Werner Herzog und die geschichtliche Last der Großen Oper im Urwald / 177. – Miriam Drewes: Vom Stillstand in der Bewegung Francois Truffauts *La Nuit américaine* als Destruktion des Künstlermythos / 194. – Christof Decker: Die reflexive Filmkunst des New Hollywood Cinema / 218. – Michaela Krützen: *The Hours*. Drei Geschichten und drei Hauptfiguren. Zwei Schriftsteller und zwei Selbstmorde / 234. – Andreas Engelhart: Das Leiden des Künstlers zwischen Inszenierung und Authentizität. Eine Spurensuche im Film und in der Wirklichkeit / 271. – Nathalie Weidenfeld: Die Passion des Filmkünstlers. Lars von Triers „seis-tychon“ *Antichrist* oder die Verdammnis des poetischen Sehens / 291.

Bannister, Matthew: 'Isn't He a Bit Like You and Me?': Nowhere Boy and the Feminised Rock Biopic. In: *Screen Education*, 68, Summer 2012, S. 123–127.

Rock biopics have historically been marginal to mainstream cinema, appealing primarily to a specialist audience: male rock fans. They also tend to get a critical drubbing because of their predictable, morally simplistic narrative: naive boys gain the world but lose their soul to sex, drugs and commerce (with the possible exception of Todd Haynes' *Velvet Goldmine* and *I'm Not There*). Generally, biopics about female musicians (such as those about Billie Holiday, Loretta Lynn, Patsy Cline and Tina Turner) have been more successful, both commercially and critically. Perhaps they appeal to a broader audience by focusing more closely on the emotional journey of the heroine – you don't have to like the music to enjoy the movie. Or perhaps because women are often seen as outsiders in popular music, it

makes their stories more compelling or forces the writers to be more creative. But films about female rock musicians (as opposed to jazz, country or soul, as in the above examples) are rare.

Bell, Alana: Biopic Bibliography. In: *Biography: An Interdisciplinary Quarterly* 23,1, Winter 2000, S. 212–222.

Belodubrovskaya, Maria: The Jockey and the Horse: Joseph Stalin and the Biopic Genre in Soviet Cinema. In: *Studies in Russian and Soviet Cinema* 5,1, 2011, S. 29–53.

Bergan, Ronald: Whatever Happened to the Biopic? In: *Films & Filming*, 346, July 1983, S. 21–22.
Survey of the range of biopics.

Berger, Doris: *Projizierte Kunstgeschichte: Mythen und Images in den Filmbiografien über Jackson Pollock und Jean-Michel Basquiat*. Bielefeld: transcript 2009, 331 S.

Amerikan Übers. u.d.T.: *Projected Art History: Biopics, Celebrity Culture, and the Popularizing of American Art*. New York: Bloomsbury Academic 2014, xiii, 350 S. (International Texts in Critical Media Aesthetics.).

Künstlergenies entfalten eine facettenreiche Strahlkraft – besonders auf der Filmleinwand! Sie wirken auf unsere Vorstellungen vom Künstlerdasein und künstlerischer Produktion. Der Fokus der projizierten Kunstgeschichte liegt auf biografischen Spielfilmen (Biopics), in denen die Lebensgeschichten von Künstlerinnen und Künstlern auf dramatisierende Weise inszeniert und von Schauspielstars verkörpert werden. Anhand der Biopics *Pollock* (2000) und *Basquiat* (1996) untersucht dieses Buch aus kunsthistorischer und filmwissenschaftlicher Sicht die Künstler/-innenmythen und Starlegenden, die Vorlagen und ihre Repräsentationspolitik. Künstlergenie ade – oder: es lebe das Künstlergenie?

Beyler, Noily: The Anxiety of Authenticity in Dahan's *La vie en rose* and Zeffirelli's *Callas Forever*. In: *French Forum* 36,2, 2011, S. 221–238.

Bingham, Dennis: 'I Do Want To Live!': Female Voices, Male Discourse, and Hollywood Biopics. In: *Cinema Journal* 38,3, Spring 1999, S. 3–26.

Challenges the assumptions about fifties film biographies and explores how "I want to live" finds male filmmakers identifying with a female protagonist in opposition to male institutions.

Bingham, Dennis: Living Stories: Performance in the Contemporary Biopic. In: *Genre and Performance: Film and Television*. Ed. by Christine Cornea. Manchester: Manchester University Press 2010, S. 76–95.

Bingham, Dennis: *Whose Lives Are They Anyway? The Biopic as Contemporary Film Genre*. New Brunswick, NJ/London: Rutgers University Press 2010, xi, 432 S.

Rev. (Smyth, J. E.) in: *American Studies* 51,1–2, Spring/Summer 2010, S. 178.

Rev. (Ira Nadel) in: *a/b: Auto/Biography Studies* 26,1, Summer 2011, S. 171–176.

Rev. (Schlotterbeck, Jesse) in: *Film Criticism* 35,1, Fall 2010, S. 112.

Rev.-Art.: Spirou, Penny: New Scholarly Study of the Contemporary Biopic. In: *New Scholar* 1,1, 2011, S. 78–82.

Inhalt: Introduction: A Respectable Genre of Very Low Repute / 3 – Strachey's Way, or All's Well That Ends Welles / 31 – *Rembrandt* (1936) / 41 – *Citizen Kane* and the Biopic / 50 – *Lawrence of Arabia*: "But does he really deserve a place in here?" / 72 – *Nixon*, Oliver Stone, and the Unmaking of the Self-Made Man / 100 – P.S.: *W.* / 122 – *Thirty Two Short Films About Glenn Gould*: Ghost Picture / 128 – *Ed Wood*: The Biopic of Someone Undeserving / 146 – Spike Lee's *Malcolm X*: Appropriation or Assimilation? / 169 – Raoul Peck's *Lumumba*: Drama, Documentary, and Postcolonial Appropriation / 191 – Prologue [to women's biopics] / 213 – *Superstar: The Karen Carpenter Story*: Toying with the Genre / 223 – *I Want to Live!*: Criminal Woman, Male Discourses / 238 – Barbra and Julie at the Dawning of the Age of Aquarius / 259 – *Funny Girl* / 261 – *Star!* / 271 – Hacked: *Gorillas in the Mist* and Other Female Biopics of the 1980s / 289 – *An Angel at My Table*: Re-Framing the Female Biography / 311 – *Erin Brockovich*: Hollywood Feminist Revisionism, after a Fashion / 332 – Twenty-First-Century Women / 348 [*The Notorious Bettie Page*: Free Will and God's Will / 350 – *Marie Antoinette*: The Female Biopic Gets the Guillotine / 361 – *I'm Not There*: Some Conclusions on a Book Concerning Biopics / 377.

Bingham, Dennis: Woody Guthrie, Warts-and-All: The Biopic in the New American Cinema of the 1970s. In: *Auto/Biography Studies* 26,1, 2011, S. 68–90.

Bingham, Dennis: The Lives and Times of the Biopic. In: *A Companion to the Historical Film*. Ed. by

Robert A. Rosenstone & Constantin Parvulesu. Chichester, West Sussex/Malden, MA: Wiley-Blackwell 2013 [2012], S. 233–256.

Bolter, Trudy: *Gainsbourg: Une Vie héroïque* by Joann Sfar (2010). 'Drawing in Motion' and the Bastard Biopic. In: *In Praise of Cinematic Bastardy*. Ed. by Sébastien Lefait & Philippe Ortolí. Newcastle upon Tyne: Cambridge Scholars 2012, S. 170–178.

Brackett, David: Banjos, Biopics, and Compilation Scores: The Movies Go Country. In: *American Music* 19,3, Autumn 2001, S. 247–290.

The films that used country music after 1970 do not fit into a single genre, but rather employ a range of generic conventions that affect the role of music in the films. While Brackett explores how specific films both mobilize the discursive web in which country music is embedded and situate country music within a constellation of musical meaning that may be unique to that film, these methods of meaning production are constrained and controlled by the generic conventions of a given film.

Brost, Molly: *Mining the Past: Performing Authenticity in the Country Music Biopic*. Ph.D. Thesis, Bowling Green State University 2008, 135 S.

Both country music and the biographical film are genres that are evaluated by strict (yet constantly changing) standards of authenticity. However, "authenticity" means different things when applied to both genres; in country music, it refers to the artist's respect for tradition and ability to relate to their audience, while in the biographical film, the term typically denotes factual accuracy and the filmmaker's ability to emphasize the "correct" aspects of the subject's life. This dissertation argues that when a biographical film about a country musician is made, it must negotiate standards of authenticity applicable to both country music and the biographical film. Further, it posits that when the subject of the film is female, the standard for living an "authentic" life and having an "authentic" career changes drastically and, for the artist, is a constant negotiation. Via analyses of four films chronicling the lives of female country musicians, this dissertation examines the ways in which the films (and their heroines) negotiate genre- and medium-specific standards of authenticity. Using the 1980 film *Coal Miner's Daughter* as a case study, Chapter I argues that country biopics must successfully negotiate authenticity relative to four models: the country model; the narrative model; the emphasis

model; and the "time and space" model. Chapter II, in turn, argues that *Sweet Dreams* failed to achieve the acclaim of *Coal Miner's Daughter* largely because the subject's death made it impossible to authenticate the film's emphasis. Chapter III contends that *Walk the Line* actress Reese Witherspoon was considered authentic due to her ability to negotiate, first, June Carter's struggle between "home" and "the road," and, second, her own star persona with that of the character's. Finally, Chapter IV uses the documentary *Shut Up and Sing* to examine how standards of authenticity change over time, as well as how authenticity is negotiated in a different film genre.

Brost, Molly: Negotiating Authenticity: *Coal Miner's Daughter*, the Biopic, and Country Music. In: *Americana: The Journal of American Popular Culture* 7,2, Fall 2008;

Online: URL:

http://www.americanpopularculture.com/journal/articles/fall_2008/brost.htm.

Brown, Tom / Vidal, Bélen (eds.): *The Biopic in Contemporary Film Culture*. New York/London: Routledge 2014, xii, 309 S.

The biographical film or biopic is a staple of film production in all major film industries and yet, within film studies, its generic, aesthetic, and cultural significance has remained underexplored. *The Biopic in Contemporary Film Culture* fills this gap, conceptualizing the biopic with a particular eye toward the "life" of the genre internationally. New theoretical approaches combine with specially commissioned chapters on contemporary biographical film production in India, Italy, South Korea, France, Russia, Great Britain, and the US, in order to present a selective but well-rounded portrait of the biopic's place in film culture. From *Marie Antoinette* to *The Social Network*, the pieces in this volume critically examine the place of the biopic within ongoing debates about how cinema can and should represent history and "real lives." Contributors discuss the biopic's grounding in the conventions of the historical film, and explore the genre's defining traits as well as its potential for innovation. The book expands the critical boundaries of this evolving, versatile genre.

Brückner, Jutta: Einen historischen Moment im filmischen Raum festhalten. In: *Frauen und Film*, 41, Dez. 1986, S. 75–78.

Bryant, Wayne M.: The Bisexual Biopic. In: *Journal of Bisexuality* 5,1, 2005, S. 113–118.

This essay discusses the harm done to bisexual youth by negative stereotypes and invisibility in film, as well as a recent trend in biographical films (biopics) to give bisexual people their sexuality back. The recent Cole Porter biography, *De-Lovely*, is discussed.

Burns, James McDonald: The Great White Hope: A Forgotten Biopic? In: *A/B: Auto/Biography Studies* 26,1, Summer 2011, S. 53–67.

Bruss, Elizabeth W.: Eye for I: Making and Unmaking Autobiography in Film. In: *Autobiography: Essays Theoretical and Critical*. Ed. by James Olney. Princeton, N.J.: Princeton University Press 1980, S. 296–320.

Cheshire, Ellen: *Bio-pics: A Life in Pictures*. New York: Wallflower Press 2015, 141 S. (Short Cuts. 57.).

Introduction: A Life in Pictures – 1. The Sound of Music: Singers and Musicians Take Centre Stage – 2. Hollywoodland: Actors and Directors as Portrayed by Actors and Directors – 3. Prick Up Your Ears: Now a Word on Writers – 4. Through the Eyes of a Painter: The Art of the On-screen Artist – 5. A Winner Never Quits: The Powerful Force of Sporting Biographies – 6. Awakenings: Voices from the Ivory Towers of Academia – 7. Into the Storm: The Politics of Political Bio-pics – 8. A Royal Affair: The Majesty of Royal Representations – Epilogue.

Chung, Hye Seung: Hollywood Goes to Korea: Biopic Politics and Douglas Sirk's *Battle Hymn* (1957). In: *Historical Journal of Film, Radio and Television* 25,1, March 2005, S. 51–80.

Cieutat, Michel: Les Biopics de 1930 à 1960, ou le dopage d'une nation. In: *Positif: Revue Mensuelle de Cinéma*, 540, Febr. 2006, S. 82–85.

Ciment, Michel (éd.): La Biographie filmée. In: *Positif: Revue Mensuelle de Cinéma*, 540, Febr. 2006, S. 80–110.

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Comuzio, Ermanno: 'Attraverso il fuoco mi son fatto strada'. Le vite fiammeggianti dei musicisti sullo schermo e in televisione. In: *Chigiana: Rassegna Annuale di Studi Musicologici* 42,22, 1990, S. 261–263.

Coppola, Don: Bringing Historical Characters to Life: An Interview with Stephen J. Rivele. In: *Cineaste* 27,2, Spring 2002, S. 16–19.

Presents an interview with screenwriter Stephen J. Rivele, focusing on his work on the film *Ali*. Includes his comments about becoming a screenwriter, balancing dramatic writing with accurate portrayals when writing about historical figures, collaborating with his writing partner Christopher Wilkinson, and other related topics.

Corner, John: Biography Within the Documentary Frame: A Note. In: *Framework: The Journal of Cinema and Media* 43,1, Spüring 2002, S. 95–101.

Crawford, T. Hugh: Glowing Dishes: Radium, Marie Curie, and Hollywood. In: *Biography* 23,1, 2000, S. 71–89.

Discusses the cultural power of images of science and scientists produced by film biography. Using Mervyn LeRoy's *Madame Curie* (1943) as an example, the author charts the remarkable symmetry between some feminist critiques of science and some versions of feminist film theory of the 1990's, particularly in relation to notions of enlightenment, objectification, and identity.

Creekmur, Corey: Buffalo Bill (Himself): History and Memory in the Western Biopic. In: *Westerns: Films through History*. Ed. by Janet Walker. New York: Routledge 2001, S.131–147.

Curtis, Robin: *Conscientious Viscerality: The Autobiographical Stance in German Film and Video*. Berlin: Edition Imorde 2006, 203 S.

Custen, George F[rederick]: *Bio/pics: How Hollywood Constructed Public History*. New Brunswick, N.J.: Rutgers University Press 1992, xvi, 304 S.

Rev. (Greenspan, Charlotte) in: *Journal of Film & Video* 46,3, Fall 1994, S. 47–49.

Rev. (Holston, K.) in: *Library Journal* 117,9, 15. 5.1992, S. 95.

Rev. (Leff, Leonard J.) in: *Film Quarterly* 46,4, 1993, S. 29–30.

Rev. (Morris, Gary) in: *Bright Lights Film Journal*, 10, Juli 1993, S. 50.

Rev. (Rollins, Peter C.) in: *Journal of Popular Culture* 27,1, 1993, S. 219–220.

Rev. (Sklar, Robert) in: *Historical Journal of Film, Radio and Television* 14,1, 1994, S. 92–93.

Bio/Pics is the first comprehensive study of a once important film genre, the biographical film. Using previously unavailable archival materials from Twentieth Century-Fox, Warner Bros.,

MGM, and RKO studios, as well as censorship files from the Production Code Administration, George Custen argues that, through these films, Hollywood manufactured a nearly monochromatic view of history that was systematically distorted in regard to race, gender, nationality, and profession. Employing a carefully selected sample of over one hundred films produced during the studio era (1927–1960), Custen maintains that the biopic constructed a Hollywood code of history out of a tightly controlled reference system, glamorizing the producers' own personal visions of what constituted a great life. Custen's examination of production practices reveals that the machinery of public history operating through these films was fueled by different textual and intertextual sources; Hollywood's model of history was derived from recycled plots played out on its back lots and sound stages, and not from the world outside the studio walls. His analysis of the roles played by star personae, legal considerations, censorship practices, and the producers' own ideologies brings the world of the biopic alive, even into the age of the made-for-TV movie.

Custen, George F[rederick]: "Night and Day": Cole Porter, Warner Bros., and the Re-creation of a Life. In: *Cineaste* 19,2–3, 1992, S. 42–44.

On how the biographical film *Night and Day* idealized Cole Porter's life and ignored his homosexuality.

Custen, George F[rederick]: Too Darn Hot: Hollywood, Popular Media and the Construction of Sexuality in the Life of Cole Porter. In: *Radical History Review*, 59, Spring 1994, S. 142–171.

Custen, George F[rederick]: The Mechanical Life in the Age of Human Reproduction: American Biopics, 1961–1980. In: *Biography* 23,1, 2000, S. 127–159.

Custen, George F[rederick]: "Making History". In: *The Historical Film: History and Memory in Media*. Ed. and with an introduction by Marcia Landy. New Brunswick, N.J.: Rutgers University Press, 2001, S. 67–97. (Rutgers Depth of field series.)

Davis, Natalie Zemon: Any Resemblance to Persons Living or Dead: Film and the Challenge of Authenticity. In: *Yale Review* 76,4, Summer 1987, S. 457–482.

De Stefano, George: Marco Tullio Giordana's *The Hundred Steps*: The Biopic as Political Cinema. In:

Mafia Movies: A Reader. Ed. by Dana Renga. Toronto: University of Toronto Press 2011, S. 320–328.

Deveny, T.: Bio-Pic/Death Story: Emilio Martinez-Lazaro's *Las 13 rosas*. In: *Bulletin of Spanish Studies* 89,7–8, 2012, S. 39–48.

Díaz de Chumaceiro, Cora L.: Induced Film Recall: Biographies of Classical Composers. In: *Journal of Poetry Therapy* 13,3, Spring 2000, S. 157–163.

Increasingly the film industry is making available new and old movies in video format that can facilitate our work in treatment when patients recall this artform. This paper draws attention to videos of biographies of classical composers, as in the expressive arts therapies we also select the materials to be used with patients. Working with these films in therapy additionally enhances the cultural aspect of life.

Dickstein, Morris: This Was Your Life. In: *Dissent* 52,2, Spring 2005, S. 103–107.

Focuses on the increasing interest by the motion picture industry in producing biographical films in the U.S. Tendency for biopics to produce great performances. Description of the biopics *Ray* and *The Aviator*. Move of writers of biopics to be selective in shaping facts into stories that work.

Diffrient, David Scott: Filming a Life in Fragments: *Thirty Two Short Films about Glenn Gould* as 'Bio-rhythmic-Pic'. In: *Journal of Popular Film and Television*, 36, Summer 2008, S. 91–101.

Using the works of Gaston Bachelard and Susan Stewart as a philosophical foundation upon which to build a theory of the "„biorhythmic-pic", this article explores how director François Girard's postmodern biopic *Thirty Two Short Films about Glenn Gould* (1993) both adheres to and departs from conventional genre patterns of cinematic life-writing.

Dixon, Simon: Picture Perfect: Artist Stereotypes in Film. In: *Art Papers* 22,6, Nov./Dec. 1998, S. 32–33.

Artist stereotypes in motion pictures are discussed. The writer discusses a number of artist biopics, from Peter Watkins's *Edvard Munch* (1976) to John Maybury's *Love is the Devil - Study for a Portrait of Francis Bacon* (1998). He observes that whereas the artist biopic that teaches much about painting itself is rare, fully fictional movies, in which the prosaic facts of the artist's life can be ignored altogether, have the greatest tendency to stereotype the artist. [Art Index]

Doherty, Thomas: Sex, Half-truths and Videotape: *Auto Focus* and *Confessions of a Dangerous Mind*. In: *Cineaste* 28,2, Spring 2003, S. 10–13.

Looks at the new breed of biopics which center on television celebrities and examines the lives of Bob Crane and Chuck Barris who are the subjects of *Auto Focus* and *Confessions of a Dangerous Mind*.

Doherty, Thomas: *Malcolm X*: in Print, on Screen. In: *Biography* 23,1, 2000, S. 29–48.

Doherty discusses the success of Lee's film, most specifically in relation to the autobiography it was based off on and of past biopics. He says *Malcolm X* was an advance in the field of biopics and that it aptly captures the autobiographical feel of its parent work. However, Doherty believes that *Malcolm X* "came to be the kind of prestige project more respected than enjoyed." In Doherty's opinion, the project was lacking in several areas, including Denzel Washington's portrayal of Malcolm X, an excess of ritual reenactments, and inconsistent editing. He concludes with the idea that Lee "opted for a deferential fidelity to the Autobiography rather than an independent inquiry into a contested life."

Dolan, Josephine / Gordon, Suzy / Tincknell, Estella: The Post-Feminist Biopic: Re-Telling the Past in *Iris*, *The Hours* and *Sylvia*. In: *Adaptation in Contemporary Culture: Textual Infidelities*. Ed. by Rachel Carroll. London: Continuum 2009, S. 174–185.

Analysis of *Iris* (Richard Eyre, 2001), *The Hours* (Stephen Daldry, 2002) and *Sylvia* (Christine Jeffs, 2003) maps a reiteration of nineteenth century equations drawn between female genius and women's psychic instability identified by Second Wave Feminists. It traces the ways in which this putative instability legitimates the narrative strategy of privileging male protagonists point of view, who are represented as proto 'New Men'. Thus the films can be located in postfeminist discourses that proclaim the redundancy of feminism since they represent the 'New Man' as always already in existence, effectively negating Second Wave feminist politics.

Doyle, Kegan: Muhammad Goes to Hollywood: Michael Mann's *Ali* as Biopic. In: *The Journal of Popular Culture* 39,3, June 2006, S. 383–406.

Dzhulai, Liudmila Nikolaevna: Na dorogakh istorii. In: *Iskusstvo Kino*, 6, 1986, S. 31–40.

Eaton, Michael: Buggy and Clyde. In: *Sight & Sound* 1,11, March 1992, S. 4.

Notes on biographical films, with particular reference to *Bugsy*.

Elsaesser, Thomas: Film History as Social History: The Dieterle/Warner Brothers Bio-pic. In: *Wide Angle* 8,2, 1986, S. 15–31.

Argues that the social in cinema is always 'imaginary' with special reference to the Warner Brothers biopics directed by William Dieterle.

Emmens, Carol A.: *Famous People on Film*. Metuchen, NJ: Scarecrow Press 1977, x, 355 S.

Rev. (Zipkin, Deborah) in: *Sightlines* 73,2, 1979/80, S. 10.

An annotated bibliography of nontheatrical, as well as feature films that present biographies or personality sketches of people important to sports, science, literature, art, music, and history.

Epstein, William H. (ed.): Biopics and American National Identity: Invented Lives, Imagined Communities. In: *A/B: Auto/Biography Studies* 26,1, Summer 2011, S. 1–170.

= Spec. Issue.

Ermanno, Comuzio: "Tu sei l'immagine che in me nascondevo". In: *Cineforum* 23 [= 225], Juni 1983, S. 29–38.

Fairchild, Charles: Revealing What We Can Never Know: The Problem of Real Life in Gus Van Sant's *Last Days*. In: *Popular Music and Society* 36,4, 2013, S. 523–539.

Biographical films about musicians and composers are often caught between the recognition of their subjects as myths and the perceived experience of them as human beings. Many such films resolve the tension between these two cultural formations by creating characters that are both larger than life and simultaneously all too human, carefully resolving any tension between the two. *Last Days*, incorrectly alleged to be a film biography of Kurt Cobain, highlights the perpetual tension between the eternal and the material in the biographical film genre. The film's writer and director, Gus Van Sant, deliberately avoids resolving the tensions he creates and, in doing so, sharpens our understanding of the ways in which biographic films routinely claim to overcome distance between what we think we know about musical celebrities and what we can actually know about them.

Farber, Stephen: Whose Life Is It Anyway? In: *American Film* 7, May 1982, S. 38–41.

Felix, Jürgen (Hrsg.): *Genie und Leidenschaft: Künstlerleben im Film*. St. Augustin: Gardez!-Verlag 2000, 259 S. (Filmstudien. 6.).

Als Leinwandhelden sind Künstlerfiguren populär: Maler, Musiker, Bildhauer, Dichter, Filmemacher – besonders geniale und leidenschaftliche, in der Krise oder an der Grenze zum „Wahnsinn“. Man denke nur an Foremans Amadeus. Über die eigene Lebensgeschichte hinaus verweist der Künstler als „exemplarisch Leidender“ auch auf das historische Bedingungsgefüge seiner Kunst und nicht zuletzt auf geschlechtsspezifische Differenzen. Die Filmemacher interessiert jedoch nicht nur die Re-Inszenierung historischer Künstler-Persönlichkeiten. Neben dem Genre der Künstlerbiographien haben sich diverse Spielarten des selbstreflexiven Films ausgebildet, die mit fiktiven Künstlerfiguren operieren. Gerade in der post-modernen Ästhetik wird das kunsthistorische Material zum „Vor-Bild“ der filmischen Bildkomposition, beispielsweise in Godards *Pasion*.

Felleman, Susan: Dirty Pictures, Mud Lust, and Abject Desire. In: *Film Quarterly* 55,1, Fall 2001, S. 27–41.

In three films about artist couples – *Artemisia* (1997), *Camille Claudel* (1988), and *Life Lessons* (1989) – cinema is shown allegorically through art as the progeny of sexual coupling. In each, the nature of the relationship – its romantic, psychosocial, and sexual aspects – suggests larger issues relating to the experience of film, as though each was a myth of the origins of film, or a primal scene. The couples personify the ultimately erotic act of filmmaking even as they reveal the peculiar sensibilities of each film's maker, be those involved with the quasi—pornographic experience of looking, the fetishistic interest in technique and handling, or heroic passions and valorization of gesture.

Fischer, Lucy: Marlene: Modernity, Mortality, and the Biopic. In: *Biography: An Interdisciplinary Quarterly* 23,1, Winter 2000, S. 193–211.

One of the major genres in Hollywood is the so-called biopic, and, frequently, such films have focused on the life of a well-known actress: Gertrude Lawrence, Frances Farmer, or Susan Hayward, for instance. Just as cinema has reworked genres like the Western and the musical (in films like *Silverado* or *Pennies from Heaven*), so the

biopic is subject to modernist or postmodernist elaboration. This is the project of Maximilian Schell's experimental biopic *Marlene* (1983), which seeks to examine the life and career of Marlene Dietrich. Frustrating Schell's desire, however, is the fact that, although she commissioned the film, Dietrich refused to appear in it, leaving the filmmaker-biographer to deal with only photographs and archival film footage. Nonetheless, this highly self-reflexive work raises questions about the nature of biography, the relationship between cinema and death, and the ontology of the film medium. [America: History and Life]

Fisher, Tony: Isaac Julien: *Looking for Langston*. In: *Third Text*, 12, Autumn 1990, S. 59–70.

Fontanel, Rémi (dir.): *Biopic: De la réalité à la fiction*. Condé-sur-Noireau: Corlet 2011, 221 S. (Cinémaaction. 139.).

À cette expression est associée deux traductions françaises : „film biographique“ (sur) et „biographie filmée“ (de). Le biopic est donc une œuvre filmique centrée sur la description biographique d'une personne ayant réellement existée. Le présent volume se propose de questionner le genre biopic à travers 29 études qui démontreront qu'au cinéma, de Van Gogh à Mesrine en passant par Evita ou Casanova, la réalité est souvent bien plus captivante... que ce qui relève du fruit de notre imagination.

Ford, Elisabeth A. / Mitchell, Deborah C.: *Royal Portraits in Hollywood. Filming the Lives of Queens*. Lexington, Ky. : University Press of Kentucky 2009, 327 S.

Few lives provide as much history or drama as those of monarchs. Filmmakers from the silent era to onward have displayed a deep fascination with the lives of royalty and with queens in particular. Still, the question remains: what do these films really tell us about the women beneath the crowns? Drawing on films from the 1930s to those of today, the book investigates the ways in which these films reproduce history and represent women. Though hardly progressive in nature, many early films offered an acceptable, non-threatening way to present strong female characters in an economic and social landscape run almost exclusively by men. The authors track the evolution of queens on film, noting how depictions of prominent women have changed over the past several decades and calling attention to the ways in which films both reflect and dictate the

social norms of their eras. By comparing historical records of monarchs such as Queen Christina of Sweden, Catherine the Great, Cleopatra, and Elizabeth I with their onscreen personas, and examining the biographical details of the actresses who portrayed these women, Ford and Mitchell present a fascinating inquiry into issues of historical accuracy and gender politics in film.

Fraisse, Philippe: Les Grands Hommes ne sont pas des héros: Sur le biopic politique. In: *Positif: Revue Mensuelle de Cinéma*, 544, Juni 2006, S. 49–53.

Freeman, J.: Biographical Films. In: *Theatre Arts* 25, Dec. 1941, S. 900–906.

Frey, Mattias: *Postwall German Cinema: History, Film History and Cinephilia*. New York/Oxford: Berghahn Books 2013, x, 206 S. (Film Europa: German Cinema in an International Context. 14.).

Includes: Pop Retro-vision: *Baader, Der Baader Meinhof Komplex*, and the RAF Film, S. 47–82.

Fulford, R.: Portrait of the Artist as Explosive Device. In: *Canadian Art* 14, Spring 1997, S. 54–59.

Artists in some recent and not-so-recent films.

Gabara, Rachel: *From Split to Screened Selves: French and Francophone Autobiography in the Third Person*. Stanford: Stanford University Press 2006, xvi, 213 S.

Contents: I. Split selves: French autobiography in the first, second, and third persons. Autobiography of himself: Roland Barthes by Roland Barthes by Roland Barthes. Internal conversation: Nathalie Sarraute's Childhood. – II. Autobiography in images: from photography to film. Seeing autobiography: from Camera Lucida to the cinema. Screening autobiography: Cyril Collard's *Savage nights*. – III. Francophone autobiography: selves and others, words and images. (Un)veiling herself? Assia Djebar in *Love, an Algerian cavalcade*. AutoBiographical third cinema: David Achkar's *Allah Tantou* and Raoul Peck's *Lumumba: Death of the Prophet*.

Gardiner, John: Whose Tchaikovsky? Consumerism, nationality, sex and the curious case of the disappearing composer in Tchaikovsky and *The Music Lovers*. In: *Cogent Arts & Humanities* 1,1, 2014, Online.

This article offers the first sustained analysis of two films about the life of the composer Pyotr Il'yich Tchaikovsky made in 1969 and 1970 respectively. One of these, Ken Russell's *The Music*

Lovers (1970), is well known in the West. The other, *Tchaikovsky* (1969) by Igor Talankin, is much less famous. The films were made across the divide of the Cold War, and though it might be tempting to see these biopics as mirror-images of one another, rival products of different political and social cultures, this article tempers such a reading in order to explore some unintended but nevertheless suggestive parallels between the two. Exploring both through their treatment of consumerism, nationality (specifically Russianness) and sexuality, the article argues that for different reasons and in slightly different ways, they offer a significant case study in how “problematic” aspects of a composer's life can be obscured to the point where they disappear. This in turn makes the films an important point of reference for how “otherness” – particularly national and sexual “otherness” – has historically been handled by the big screen.

Garwood, Ian: Great Art on a Jukebox: The Romantic(ized) Voice of Bob Dylan in *I'm Not There*. In: *Film International* 7,6 [=42], 2009, S. 6–22.

Glasser, Brian: *Medicinema: Doctors in Films*. Oxford/New York: Radcliffe 2010, vii, 148 S.

Darin 10: Real Lives: Biopics (92–101).

Gomez, J.: *Mahler and the Methods of Ken Russell's films on composers*. In: *Velvet Light Trap*, 14, Winter 1975, S. 45–50.

The use of music and the musical structures of Russell's biographical films.

Good, Howard: The Heart of the Order: The Success Myth in Baseball Biopics. In: *Beyond the Stars. 5: Themes and Ideologies in American Popular Film*. Ed. by Paul Loukides & Linda K. Fuller. Bowling Green, Ohio: Bowling Green University Popular Press 1990, S. 187–209.

Goode, Ian: Television Documentary, Pop Stardom and Auto/biographical Narratives. In: *Popular Music and Television in Britain*. Ed. by Ian Inglis. Farnham: Ashgate 2010, S. 27–40 (Ashgate Popular and Folk Music Series.).

Auch online.

Gordon, Joel: Film, Fame, and Public Memory: Egyptian Biopics from *Mustafa Kamil* to *Nasser 56*. In: *International Journal of Middle East Studies* 31, 1, Febr. 1999, S. 61–79.

Three years ago, the film *Nasser 56* (1996), from Muhammad Fadil, a dramatic reenactment of the

Suez crisis, set unprecedented attendance records in Egypt. Opening at the end of another disappointing year marked by a steady decline in studio film production and a dearth of high-quality offerings – and held back from public screening a full year by wavering government support – the film breathed new life into the movie industry and precipitated a national discussion about the legacy of Gamal Abdel Nasser. The film has come and gone from Cairo theaters (although screenings abroad continue), but *Nasser 56* will remain a historic film. In dramatic fashion, it broke a long-accepted taboo against cinematic depiction of modern political leaders. It is also the first serious attempt at film biography by an Egyptian filmmaker in thirty years.

Gori, Gianfranco: *Condottieres, artistes et saints: le film biographique en vingt années de fascisme*. In: *Les Cahiers de la Cinémathèque*, 45, 1987, S. 81–92.

Graham, Seth: *Biopic*. In: *Directory of World Cinema: Russia*. Ed. by Birgit Beumers. Bristol: Intellect 2011, S. 192–195 (Directory of World Cinema. 4.).

Gray, Sabin: *Stars Who Played Other Stars!* In: *Hollywood Studio Magazine* 22,3, 1989, S. 6–10.

Grindon, Leger: *Romantic Archetypes and Political Meaning in the Historical Fiction Film*. In: *Persistence of Vision*, 3/4, Summer 1986, S. 15–22.

Gustafson, Richard: *The Vogue of the Screen Biography*. In: *Film and History* 3,3, 1977, S. 49–54.

Gustafsson, Tommy: *The Black Pimpernel: The Biopic as a Mediator of the Past*. In: *Film International* 6,3 [=35], 2008, S. 18–26.

Halberstam, Judith: *Telling Tales: Brandon Teena, Billy Tipton, and Transgender Biography*. In: *Passing: Identity and Interpretation in Sexuality, Race, and Religion*. Ed. by Maria Carla Sánchez & Linda Schlossberg. New York: New York University Press 2001, S. 13–37. (Sexual Cultures.).

Hanson, Cynthia A.: *The Hollywood Musical Biopic and the Regressive Performer*. In: *Wide Angle* 10,2, 1988, S. 15–23.

Reveals how biographical films of musicians create a certain kind of sympathy for the main characters, using as examples *La Bamba*, *Sweet Dreams* and *The Buddy Holly Story*.

Heldt, Guido: *Hardly Heroes: Composers as a Subject in National Socialist Cinema*. In: *Music and Nazism*. Ed. by Michael H. Kater & Albrecht Riethmüller. Laaber: Laaber-Verlag 2003, S. 114–135.

Heldt, Guido: *Playing Mozart: Biopics and the musical (re)invention of a composer*. In: *Music, Sound & the Moving Image* 3,1, Spring 2009, S. 21–46.

Composer biopics have received scant attention both from musical reception history and from film musicology, though they clearly are key sources for the popular reception of composers, and often are also laboratories for the use of pre-existing music in film. Composer biopics re-invent their subjects in the stories they tell; but they also re-invent them through their music – music which in such films is usually both part of the story told and of its telling. This article takes seven Mozart biopics from between 1940 and 2006 as examples of such musical (re)inventions, and studies typical techniques and effects of using Mozart's music to score stories of his life. The use of pre-existing pieces both as diegetic and nondiegetic music, and crucially in the transition from one to the other, is shown as a central aspect of the way the films capitalise on existing Mozart myths and feed them back into their own (re)constructions of Mozart, in the process becoming drivers in a (vicious or virtuous) circle.

Hoberman, John: *Heroes and memories*. In: *Sight & Sound* 3,3, March 1993, S. 6–9.

Analysis of Hollywood's 1990's tendency to produce films based on historical events in the 1960's which mythologise the events and their protagonists, e.g. *Hoffa*, *JFK* and *Malcolm X*.

Horwitz, Margaret McBride: *Persona and Spectacle in the Films of Elvis Presley and the Beatles*. Ph.D. Thesis, Los Angeles: University of California 1990, ix, 391 Bl.

Ann Arbor, Mich.: *Dissertation Abstracts International* 51,7, Jan. 1991, No. 2180A.

Hughes, Jon: *From Hitler's Champion to German of the Century: On the Representation and Reinvention of Max Schmeling*. In: *Representing the 'Good German' in Literature and Culture after 1945: Altruism and Moral Ambiguity*. Ed. by Pól Ó Dochartaigh & Christiane Schönfeld. Rochester, NY: Camden House 2013, S. 50–65.

Inglis, Ian: *The Act You've Known for All These Years: Telling the Tale of the Beatles*. In: *Popular Music and Film*. Ed. by Ian Inglis. London: Wall-

flower Press 2003, S. 77–90.

Inglis, Ian: Popular Music History on Screen. The Pop/Rock Biopic. In: *Popular Music History* 2,1, 2007, S. 77–93.

The current popularity of popular music biopics in British and American cinema (and TV) has re-awakened discussions over the accuracy and reliability of the stories they tell. Using illustrations and examples from past and present productions, the paper explores the relationship between music, film and history; the inevitability of interpretation, imagination and invention in the films' portrayals of history; the inevitable tensions between historical accuracy and commercial considerations; the options open to film-makers in their reconstruction of musical performances; and the attractions of the genre for producers and consumers of film and popular music. Many of these issues are applicable to cinema's treatment of historical themes and events in general, but the success of films like *Ray*, *Walk the Line* and *Beyond the Sea*, and the large number of projects in various stages of production and pre-production, have given the popular music biopic a very specific place in the current debate. (Vorlage)

Jacobs, Steven: Vasari in Hollywood: Artists and Biopics. In ders.: *Framing Pictures: Film and the Visual Arts*. Edinburgh: Edinburgh University Press 2014, S. 38–64 (Edinburgh Studies in Film.).

The previous chapter of the book demonstrates that seminal art documentaries made during the aftermath of the Second World War sought to animate static artworks not only by editing and camera movements but also through storytelling devices in order to create a narrative dynamic.

One way of achieving this was linking pieces of art to the life of the artist who created them. Directors such as Oertel and Resnais, for instance, presented artworks as components of the biography of Michelangelo or Van Gogh. Given this perspective, their films show unmistakable similarities with cinematic biographies in the form of feature films, the so-called biopics.

Jahiel, Edwin: Films about Filmmakers. In: *Literature/Film Quarterly* 4,4, 1976, S. 349–359.

Addenda: Welsh, James M.: More Films about Filmmakers. In: *Literature/Film Quarterly* 4,4, 1976, S. 360–69.

Jamin, Alban: Rock Dreams ou No Future? Le rock (tout) contre le biopic. In: *CinémAction*, 139, 2011, S. 76–80.

Karsten, Eileen: *From Real Life to Reel life: A Filmography of Biographical Films*. Metuchen, N.J.: Scarecrow Press 1993, xi, 475 S.

Kirby, David A.: *Lab Coats in Hollywood: Science, Scientists, and Cinema*. Cambridge, Mass./London: MIT Press 2011, xiv, 265 S.

Kooijman, Jaap: Triumphant Black Pop Divas on the Wide Screen: *Lady Sings the Blues* and *Tina: What's Love Gott to Do With It*. In: *Popular Music and Film*. Ed. by Ian Inglis. London: Wallflower Press 2003, S. 178–192.

Kolker, Robert Phillip: Ken Russell's Biopics: Grandeur and Gaudier. In: *Film Comment* 9,3, May-June 1973, S. 42–45.

Discussion of the style of Ken Russell's films.

Kosta, Barbara: *Recasting Autobiography. Women's Counterfictions in Contemporary German Literature and Film*. Ithaca, NY/London: Cornell University Press 1994, xi, 219 S. (Reading Women Writing.).

Inhalt: Introduction: Autobiography Reconsidered / 1 – Personal Histories / 32 – Christa Wolf's *Patterns of Childhood* / 55 – Ruth Rehmman's *Der Mann auf der Kanzel* / 91 – Helma Sanders-Brahms's *Germany, Pale Mother* / 121 – Jutta Bruckner's *Years of Hunger* / 153 – Conclusion: Topographies of the Self / 182.

La Breteque, François de: Contours et figures d'un "genre". In: *Les Cahiers de la Cinémathèque*, 45, 1987, S. 93–97.

Lavery, David: Functional and Dysfunctional Autobiography: *Hope and Glory* and *Distant Voices, Still Lives*. In: *Film Criticism* 15,1, Fall 1990, S. 39–48.

On the differing approaches towards autobiography in the two films.

Lejeune, Philippe: *Je est un autre: l'autobiographie de la littérature aux médias*. Paris: Seuil 1980, 332 S. (Collection Poétique.).

Lerner, Jesse: Cult-of-Personality Cinema. In: *Blimp: Zeitschrift für Film*, 33, Frühling 1996, S. 19–23.

Letort, Delphine: *The Rosa Parks Story: The Making of a Civil Rights Icon*. In: *Black Camera: An International Film Journal* 3,2, Spring 2012, S. 31–50. *The Rosa Parks Story* (2002) belongs to the wave of civil rights films that emerged in the 1980s and

was dedicated to recounting the fight for desegregation in the southern states. Rosa Parks quickly became an icon of collective resistance by famously refusing to forfeit her seat to a white passenger on board a Montgomery, Alabama, bus. In this made-for-television biopic, director Julie Dash strives to retrace Rosa Parks's personal and political journey to emancipation. This article considers the constraints the director had to negotiate while recounting the story of a national icon for television. Not only did the weight of legacy bear on the project, but so did the conventions of the biopic as a genre that stresses the personal rather than the political. The historical narrative of the civil rights movement is simplified into a story that reproduces stereotypes popularized by both race melodramas and mainstream media.

Levasseur, Audrey: Film and Video Self-Biographies. In: *Biography* 23,1, Winter 2000, S. 176–92.

Levy, Lisa: Storytelling: Great Love and Great Work in the Biopic. In: *Radical Society: Review of Culture & Politics* 29,2, July 2002, S. 87–101.

Discusses biography in film, an every era tells inspiring stories about extraordinary people. Biopics, or biographical films have both love and work as their themes and it is difficult to estimate whether an audience prefers a love story or a work story.

Lim, Bliss Cua: True Fictions: Women's Narratives and Historical Trauma. In: *Velvet Light Trap*, 45, Spring 2000, S. 62–75.

Linville, Susan E[lizabeth]: *Feminism, Film, Fascism: Women's Auto/biographical Film in Postwar Germany*. Austin: University of Texas Press 1998, x, 196 S.

Inhalt: German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works, including the well-known books *Society without the Father* and *The Inability to Mourn*. In this study, Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar

Inhalt: Introduction: Seeing Through the "Post-war" Years – 1. Kinder, Kirche, Kino: The Optical Politics of Marianne Rosenbaum's *Peppermint Peace* – 2. The Mother-Daughter Plot in History: Helma Sanders-Brahms's *Germany, Pale Mother* – 3. Self-Consuming Images: The

Identity Politics of Jutta Brückner's *Hunger Years* – 4. Retrieving History: Margarethe von Trotta's *Marianne and Juliane* – 5. The Auto-ethnographic Aesthetic of Jeanine Meerapfel's *Malou*.

Lockwood, Lewis: Film Biography as Travesty: *Immortal Beloved* and Beethoven. In: *Musical Quarterly* 81,2, Summer 1997, S. 190–198.

Lupo, Jonathan / Anderson, Carolyn: Off-Hollywood Lives: Irony and Its Discontents in the Contemporary Biopic. In: *Journal of Popular Film & Television* 36,2, Summer 2008, S. 102–112.

Eschewing the genre's tendency toward earnestness, the biopics *I Shot Andy Warhol* (1996), *Ed Wood* (1994), *Man on the Moon* (1999), and *American Splendor* (2003) approach the life stories of their subjects with different degrees of irony toward the subject and the biographical project. This essay considers the challenges – and outcomes – of an ironic approach to screen biography.

Lusnich, Ana Laura: *El drama social-folclórico. El universo rural en el cine argentino*. Buenos Aires: Ed. Biblos 2007, 205 S. (Colección Artes y Medios.).

Maio, Kathi: In the shadowland of the Hollywood biopic. In: *Fantasy & Science Fiction* 87,4–5, Oct./Nov. 1994, S. 77–84.

Comments on the lack of reality portrayed in biographical pictures (biopic) made in Hollywood. Stretching of the truth in stories; Misportrayal of composer Cole Porter in the 1946 film *Night and Day*, directed by Michael Curtiz; Focus on misrepresentations in the film *Shadowlands*, directed by Richard Attenborough.

Man, Glenn: The Biopic. [Introduction to special issue.] In: *Biography* 23,1, Winter 2000, S. v–x.

Marks, Clifford J. / Torry: „Herr Direktor“: Biography and Autobiography in *Schindler's List*. In: *Biography* 23,1, 2000, S. 49–70.

Marshall, Lee / Kongsgaard, Isabel: Representing Popular Music Stardom on Screen: the Popular Music Biopic. In: *Celebrity Studies* 3,3, 2012, S. 346–361.

Biopics of popular music stars have become quite popular in the first decade of the twenty-first century, with a number of box-office successes and movie awards in the genre. In seemingly offering

a glimpse of the 'real story' behind the star persona, biopics contribute to individual star images but they also reproduce broader narratives of popular music stardom. This paper offers a brief description of some of the central tropes of popular music stardom before detailing how they are reproduced in four recent biopics. Further, the paper also discusses the popular music biopic's ambiguous relationship to truth. On the one hand, the biopic must continually assert its truthfulness in order to gain the authority that a biopic needs to be believable and a source of audience pleasure. On the other hand, however, the biopic can never be a 'real' truth as it is constrained by both the conventions of cinematic realism and broader ideologies of popular music stardom. In its complicated merging of truth and fiction, we argue, the popular music biopic reflects the socially constructed nature of stardom more generally.

Mazierska, Ewa: Multifunctional Chopin: The Representation of Fryderyk Chopin in Polish Films. In: *Historical Journal of Film, Radio and Television* 24, 2, June 2004, S. 253–268.

McFarlane, Brian: Portraits in Celluloid. In: *Meanjin* 64,1–2, S. 28–36.

Meaney, Gerardine: *Nora*: Biography, Biopic and Adaptation as Interpretation. In: *Film & Film Culture*, 3, 2004, S. 77–84

Millard, Kathryn: Projected Lives: A Meditation on Biography and Cinematic Space. In: *Screening the Past: Film and the Representation of History*. Ed. by Tony Barta. Westport, Conn.: Praeger 1998, S. 231–237.

Miller, Robert Milton: *Star Myths: Show-Business Biographies on Film*. Metuchen, NJ: Scarecrow Press 1983, x, 405 S.

Zuerst: *Show Business Biographical Drama in Film and Television: A Generic Analysis*. Ann Arbor: University Microfilms International 1986, v, 398 S. (= Ph.D. Thesis, Northwestern University, 1982).

Rez. (Purcell, J.M.) in: *Film Quarterly* 37,4, 1984, S. 42–43.

Minier, Márta / Pennacchia, Maddalena: Interdisciplinary Perspectives on the Biopic: An Introduction. In: *Adaptation, Intermediality and the British Celebrity Biopic*. Ed. by Márta Minier and Maddalena Pennacchia. Surrey/Burlington, Vermont: Ashgate 2014, 249 S.

The book includes: 1. Culturally British Bio-(e)pics: From *Elizabeth* to *The King's Speech* – 2. Life and Death in the Media Spotlight: *The People's Princess* as Royal Celebrity – 3. Reframing the Royal Performance: Helen Mirren's 'Transformative Acting' and Celebrity Self-presentation in *The Queen* – 4. Joining History to Celebiography and Heritage to Documentary on the Small Screen: Spotlight on the Content of the Form in the Metamediatic Royal Bio-docudrama *The Queen* – 5. Shakespeare's life on Film and Television: *Shakespeare in Love* and *A Waste of Shame* – 6. Austenmania, or the Female Biopic as Literary Heritage – 7. Beyond 'Sex and Drugs and Lyrical Ballads': High In/fidelity in Julien Temple's *Pandaemonium* – 8. 'Screening' the Dandy: Beau Brummell between History and Glamour – 9. Straightening the Skein: Art, Biography and Gender Politics in Christopher Hampton's *Carrington* – 10. "The child is father of the man..." – and the Author: Screening the Lives of Children's Authors – 11. *Nowhere Boy*, A Portrait of John Lennon as a Young Man.

Mitchell, Charles P.: *The Great Composers Portrayed on Film, 1913 through 2002*. Jefferson, NC: McFarland 2004, x, 338 S.

Repr., ebd. 2010.

This book is a comprehensive filmography of biographical films featuring the lives of 65 great classical composers. Performances analyzed include Richard Burton as Richard Wagner, Cornel Wilde as Frederic Chopin, Gary Oldman as Ludwig van Beethoven, Tom Hulce as Mozart, and Katharine Hepburn as Clara Schumann, among others. Arranged alphabetically by composer's name and illustrated with stills and posters, the text provides a brief biography of each composer and analyzes the feature films portraying him or her. Emphasis is given to the factual accuracy of the screenplay, the validity of the portrayal, and the film's presentation of the composer's music.

Mittermayer, Manfred (Hrsg.): *Ikonen, Helden, Außenseiter. Film und Biographie*. Wien: Zsolnay 2009, 205 S. (Zsolnay Film.).

Inhalt: Henry M. Taylor: Die Realität des Imaginären. Innerlichkeit und Metalepse in *The Hours* (USA/GB 2002) / 15. - Doris Berger: Show me how to become a great artist: Biopics über Künstlerinnen / 35. - Verena Berger: Frida Kahlo – Ikone, Martyrerin und Mythos. Filmische Künstlerporträts zwischen Mexiko und Hollywood / 53. - Cornelia Szabo-Knotik: Zwischen Heldensaga und Homestory. Österreichische Komponistenfil-

me als Dokumente der Identitätsstiftung / 71. – Anja Tippner: Das Leben eines bemerkenswerten Menschen. Michail Kalatozovs Fliegerfilm *Valerij Čkalov* (UdSSR 1941) als Beispiel des stalinistischen Biopics / 85. – Daniela Berghahn: Sophie-Scholl-Biopics. Wandel im öffentlichen Gedächtnis einer weiblichen Ikone des Widerstandes / 105. – Christine Noll Brinckmann: *Marie Antoinette* (USA 2006) - eine adoleszente Zeitreise / 113. – Eva Warth: Störung und/als Exzess. Sofia Coppolas *Marie Antoinette* (USA 2006) / 141. – Ulrich Prehn: „Embedded Stories“. Dokumentarisch-biographische Annäherungen und (Selbst-)Inszenierungen in *Grey Gardens* (USA 1975) / 153. – Diana Weillepp: „I’ve seen real life a thousand times.“ *Benjamin Smoke* (USA 2003) - Eine Geschichte über das Leben hinaus / 171. – Film nach Worten. Harald Bergmanns Film *Brinkmanns Zorn* (D 2006). Patric Blaser im Gespräch mit dem Regisseur / 187. – Als Kind wollte ich immer Neubacher heißen. Marcus J. Carneys Film *The End of the Neubacher Project* (A/NL 2006). Manfred Mittermayer im Gespräch mit dem Regisseur / 195.

Moine, Raphaëlle: Le Biopic à la française: De l’ombre à la lumière. In: *Studies in French Cinema* 10,3,2010, S. 269–187.

Molina Guzmán, Isabel: Salma Hayek’s *Frida*: Transnational Latina Bodies in Popular Culture. In: *From Bananas to Buttocks*. Ed. by Myra Mendible. Austin: University of Texas Press 2009, S. 117–128.

Given Hollywood’s longstanding and complex cinematic relationship with the Latina other, Salma Hayek’s career might have been relegated to the unidimensional terrain of Latina stereotypes: one more emotionally unpredictable, sexually voluptuous, thickly accented Latina appearing in Hollywood movies like *Desperado* (1995), *From Dusk Till Dawn* (1996), *Fools Rush In* (1997), *54* (1998,) and *Wild Wild West* (1999). However, with the 2002 release of *Frida*, the artsy biopic about the queer-feminist-marxist-Chicana-Mexicana-Latina icon Frida Kahlo, Hayek recuperated her on-screen image and public Hollywood persona.

Moral Martín, Javier: *La representación doble: Vidas de artistas ilustres en el cine*. Barcelona: Bellaterra 2013, 321 S. (Serie general universitaria. 133.).

Mouellic, Gilles / Le Forestier, Laurent (dir.): *Filmer l’artiste au travail*. Rennes: Presses Universitaires de Rennes 2013, 415 S. (Le Spectaculaire.).

Murphy, A. Mary: Model Lives: The Social Value of Filmed Arts Lives. In: *Kinema*, Spring 2004; Online: URL: <http://www.kinema.uwaterloo.ca/article.php?id=95&feature>.

Nieberle, Sigrid: Das Grauen der Autorschaft: Angstnarrationen im literarhistorischen Biopic: In: *Germanic Review* 79,2, Spring 2004, S. 115–34.

Nieberle, Sigrid: *Literarhistorische Filmbiographien*. Berlin: de Gruyter 2008, 400 S. (Media and Cultural Memory. 7).

1909 in den USA und 1912 in Deutschland liefen die ersten Biographien über Dichterfiguren im Kino. Die literarhistorische Filmbiographie hat seither eine stetige und reiche Tradition ausgeprägt, die in dieser Studie erstmals in Längs- und Querschnitten untersucht wird. So genannte „Dichtertitel“ geben nicht nur historisch unterschiedliche Vorstellungen von Autorschaft zu sehen, sondern sie schreiben auch an einer im Kino erzählten Literaturgeschichte mit. Ein Filmverzeichnis gibt Auskunft über 180 literarhistorische Spielfilme des westeuropäischen und US-amerikanischen Literaturkanons.

Niemi, Robert [James]: *History in the Media: Film and Television*. Santa Barbara, Calif.: ABC-CLIO 2006, xxiii, 501 S.

History in the Media provides a close look at how the treatment of specific topics changes over time. A film about World War II made during the war, for example, is drastically different from a World War II film made in the post-Vietnam era – why? This book examines such changes in cultural attitude and creative treatment across time, providing rare insight into the dynamic and enduring relationship between Hollywood and history.

Inhalt: Military History on Film and Television: Wallace’s Rising to the Boer War – Military History on Film and Television: World War I – Military History on Film and Television: World War II – Military History on Film and Television: Korean War to Bosnia – Sports History on Film and Television – Music History on Film and Television – Art History in Film and Television – Labor, Business, and Political History on Film and Television – History of U.S. Race Relations on Film and Television – History of Crime on Film and Television.

2. ed. u.d.T.: *Inspired by True Events: An Illustrated Guide to More than 500 History-based Films*. Santa Barbara: ABC-CLIO 2013, xxiv,

607 S. [Nicht seitenidentisch mit 1. Aufl., zudem andere Aufteilung.]

Oliver, Charles: *That's Life*. [Biographical motion pictures.] In: *Reason* 24,11, April 1993, S. 56–57.

The biographical film, or biopic, used to be an important part of the studio system in Hollywood, CA, between 1927 and 1960. However, the biopic has suffered from overexposure on television between 1960 and 1990. Some of the recent attempts in biographical films are analyzed.

O'Meara, Radha / Stevens, Carolyn S.: *While His Guitar Gently Weeps: Memory, Documentary and the Music Biopic*. In: *The Soundtrack* 5,2, 2012, S. 173–188.

In *George Harrison: Living in the Material World* (2011), Martin Scorsese creates a homage not only to the 'great man', but also to the memories of the 1960s, 1970s and 1980s as seen through the eyes of those who shaped the era, represented through a palimpsest provided by contemporary media, memoirs and interviews. Although the documentary offers the authenticity of 'insider' accounts, it might be seen more usefully as a biopic, which chronicles broader historical movements through an individual's story, and a meta-memoir, which self-consciously encourages the audience to reflect on their own achievements, failures and legacies. Rather than embedding this film in a conceptual framework of celebrity culture, we view the film with an emphasis on the affective dimension of historical representation through memory. The film can thus be seen as a work that refocuses the fans' gaze from Harrison's life back on themselves.

Parejo, Nekane / Esparza, Ramón (coords.): *Solos ante la cámara. Biopics de fotógrafos y cineastas*. [Viladamat] Girona: Luces de Gálipo 2011, 212 S. (Cine. 4.).

Rev. (Zubiaur, Nekane E.) in: *Zer: Revista de Estudios de Comunicación* 17,33, Nov. 2012, S. 275.

Pavsek, Christopher: *The Black Holes of History: Raoul Peck's Two Lumumbas*. In: *Framework: The Journal of Cinema and Media* 50,1–2, Spring/Fall 2009, S. 82–94.

Perkowitz, Sidney: *Hollywood Science: Movies, Science, and the End of the World*. New York: Columbia University Press 2007, x, 255 S.

See esp. Pt. III: The good, the bad, and the real:

Scientists as heroes, nerds, and villains; Solid science and quantum loopiness: golden eagles and golden turkeys; Hollywood science vs. real science.

Pesce, Alberto: *Biopic – una vita, un film*. Roma: Associazione nazionale circoli cinematografici italiani (ANCCI) 1993, 295 S. 16 Taf. (Collana di Studi e Ricerche / [ANCCI]. 10.).

Rev. (Comuzio, Ermanno) in: *Cineforum* 34 [=336], Juli/Aug. 1994, S. 95.

Pesce, Alberto: *Biografico in cento film*. Recco (Genova): Le Mani 2008, 316 S. (Storia del Cinema in 100 Film. 14.).

Pickard, Roy: *Who Played Who on the Screen*. London: Batsford 1988, 351 S.

Zuerst 1979. Mehrere erw. Neuausgaben.

Pilz, Rosemarie: *Das Portrait als Film. Zwischen 'sujet trouvé' und 'fabula rasa'*. Wien/Berlin/Münster: Lit 2011, 92 S.

Auf welche Weise bestimmt das traditionelle künstlerische Portrait aus Malerei und Fotografie, sowie die Biografie der Literatur die filmische Gestaltung des Portraits und wie beeinflusst das Medium Film selbst die Schöpfung des filmischen Menschenbildes? Wie grenzt sich das Portrait als Film von der Film-Biografie ("bio-pic") ab? Antworten liefert das Filmbeispiel von Agnès Varda *Jane B. par Agnès V.* Es wird weniger von Interesse sein, was wir über den portraitierten Menschen erfahren, sondern wie der zu portraitierte Mensch filmisch "erfahrbar" gemacht wird.

Polaschek, Bronwyn: *The Postfeminist Biopic: Narrating the Lives of Plath, Kahlo, Woolf and Austen*. Basingstoke/New York: Palgrave Macmillan, 2013, ix, 191 S.

The Postfeminist Biopic explores the influence of postfeminist culture on cinematic representations of female biographies. While earlier research has described the subgenres of the classical female biopic and the feminist biopic, Polaschek proposes a third subgenre, the postfeminist biopic, which has appeared as part of a broader trend of reviving and reconfiguring classical genre forms aimed at women. The book explores the conventions of the postfeminist biopic through a close analysis of four films that represent the lives of women who are established members of the second-wave feminist canon: *Sylvia* (Christine Jeffs, 2003), which depicts the life of the Ameri-

can poet Sylvia Plath; *Frida* (Julie Taymor, 2002), about the Mexican painter Frida Kahlo; *The Hours* (Stephen Daldry, 2002), which includes a biographical narrative about the English novelist and critic Virginia Woolf; and *Becoming Jane* (Julian Jarrold, 2006), a fictionalized interpretation of the coming of age of the English novelist Jane Austen.

Preece, Julian: Between Identification and Documentation: 'Autofiction' and 'Biopic': The Lives of the RAF. In: *German Life and Letters* 56,4, Oct. 2003, S. 363–376.

In this article, which drew on research which prepared the ground for an AHRC bid to investigate the representation of Italian and German leftwing political violence, Preece is the first scholar to examine the growing body of both literary and cinematic material on the Baader-Meinhof group in order to compare and contrast film with fiction and fiction with film. Previous scholarship had kept the two fields separate. He develops the idea of a 'terrorist alter ego' which both literary authors and film-makers introduce to show both their distance from and fascination with political violence in the 1970s.

Quintana, Ángel: Le personnage référentiel dans les films didactiques de Roberto Rossellini. In: *Iris*, 24, Autumn 1997, S. 91–103.

Radner, Hilary: Screening Women's Histories: Jane Campion and the New Zealand Heritage Film, from the Biopic to the Female Gothic. In: *New Zealand Cinema: Interpreting the Past*. Ed. by Alistair Fox, Barry Keith Grant & Hilary Radner. Bristol: Intellect 2011, S. 259–275.

Richet, Denis: Biographie et histoire. In: *Les Cahiers de la Cinémathèque*, 45, 1987, S. 3–6.

Einleitung zu einem Themenheft des *Cahiers*.

Robards, Brooks: Reel Art: Excursions into the Biopic, Mystery/Suspense, Melodrama and Movies in the Eighties. In: *Beyond the Stars. 3: The Material World in American Popular Film*. Ed. by Paul Loukides and Linda K. Fuller. Bowling Green, Ohio: Bowling Green University Popular Press 1990, S. 106–120.

Robé, Chris: Taking Hollywood Back: The Historical Costume Drama, the Biopic, and Popular Front U.S. Film Criticism. In: *Cinema Journal* 48,2, Winter 2009, S. 70–87.

Rodríguez-Ruiz, David: Mann's Biopics and the Methodology of Philosophy: *Ali* and *The Insider*. In: *The Philosophy of Michael Mann*. Ed. by Steven Sanders, Aeon J. Skoble & R. Barton Palmer. Lexington: University Press of Kentucky 2014, S. 244–256 (The Philosophy of Popular Culture.).

What is it to be a people's champion? Are there irresolvable conflicts between being a people's champion and being an individual committed to critical thinking? What is the nature of patriotism, freedom, and brotherhood? In *Ali* (2001), Michael Mann not only explores these decidedly philosophical questions but also provides a rich context for a discussion about the methodological difficulties involved in trying to answer them. How does one decide, for instance, what true patriotism and freedom are?

Rose, Cynthia / Thompson, Ben: The Riddle of the Rock Biopic. In: *Sight & Sound* 3,10, Oct. 1993, S. 14–16.

On the varied successes of films representing the world of rock music, referring esp. to *What's love got to do with it*.

Rosenstone, Robert: In Praise of the Biopic. In: *Lights, camera, history. Portraying the past in film*. Ed. by Richard Francaviglia and Jerry Rodnitzky. College Station, Texas: Texas A&M University Press 2007, S. 11–29.

Saffle, Michael: Liszt in the Movies: Liszt's Rhapsody as Composer Biopic. In: *Journal of Popular Film and Television* 35,2, 2007, S. 58–65.

Sarquiz, Oscar: Rock: biografías filmicas o explotación de mitos? In: *Dicine: Revista de Difusión e Investigación Cinematográfica* 42, Nov. 1991, S. 2–5.

Schiavi, Michael R.: American Fabulous and the Re-Filming of Male Biography. In: *Quarterly Review of Film & Video* 18,1, Jan. 2001, S. 53–61.

Schlotterbeck, Jesse [Keith]: „Trying to Find a Heartbeat“: Narrative Music in the Pop Performer Biopic. In: *Journal of Popular Film & Television* 36,2, 2008, S. 82–90.

Since 2004, there has been a remarkable resurgence of the musical biopic genre. This analysis focuses on transitions between narratives and numbers in three contemporary musical *biopics*—*Ray* (2004), *Walk the Line* (2005), and *Beyond the Sea* (2004)—and contends that these films have deeper structural affinities with the musical

than earlier pop performer biopics.

Schlotterbeck, Jesse [Keith]: *The Popular Musical Biopic in the Post-studio Era: Four Approaches to an Overlooked Film Genre*. Ph.D. Thesis, University of Iowa 2010, ix, 325 S.

The mid-2000s saw a surge in the popularity of musical biopics: films such as *Ray* (2004) which tell the story of a star musician. While academic studies have addressed biopics treating classical and jazz composers, the popular musical biopic (encompassing blues, folk, pop, country, rap, and rock) is not only the least studied subtype of the musical biopic, but the most profitable and frequently made. I analyze four different aspects of the musical biopic that illustrate its significance: Chapter One addresses the musical biopic in the context of the post-studio era entertainment industry. I study *A Hard Day's Night* as a film which reconciles artistry with the commercial imperative of cross-promotion. Chapter Two surveys the increased presence of minority entertainers in post-studio era musical biopics, covering films featuring African American musicians, as well as films which pair a black mentor with a white musician or producer. Chapter Three examines the relationship between storytelling, particularly the portrayal of love relationships, and song performances. I find in that the post-studio era musical biopic often reconciles narrative structures inherited from the classical Hollywood musical with post-classical film styles. Chapter Four, a psychoanalytic study of the contemporary musical biopic, theorizes the genre's turn to the representation of flawed and scandalous subjects.

Segebade-Mittmann, Insa: *Rockstars im Film. Zwölf Musikerbiographien im Spielfilm und in Printmedien*. Marburg: Tectum 2007, 470 S.

Rockstars sind cool. Sie haben ständig Affären. Sie stürzen in Abgründe aus Depression und Drogenrausch. Sie sind Ikonen ihrer Generation, geformt durch Interviews, lancierte Pressefotos und gefilterte Homestories in Presse, Funk und Fernsehen. Biographische Spielfilme verfestigen die Klischees aus zweiter, dritter oder vierter Hand. An der Realität müssen sie sich kaum messen: Wer kennt Rockstars schließlich privat? Berichte aus dem Showbizz werden selten hinterfragt. Für dieses Buch wurde mit einer neu entwickelten Methode am Beispiel von zwölf Rockstarbiographien von Elvis über Judas Priest bis Eminem untersucht, welches Bild Spielfilme und Magazine von Rockstars zeichnen. Die verwendeten Klischees haben sich mit den Jahren erstaunlich we-

nig geändert. Vor allem Filme folgen einer typischen Dramaturgie: Die Liebesbeziehungen stehen im Mittelpunkt, der lange, harte Weg bis zum kommerziellen Erfolg wird nur gestreift. So wird aus dem Lebenslauf ein modernes Märchen mit Spannungsbogen, filmgerechtem Höhepunkt und punktgenauer Abblende. Es ist ein Bild, das Jugendliche, aber auch Erwachsene bewusst oder unbewusst in ihrer Sozialisation stark beeinflussen kann. Die Entschlüsselung seiner Symbolik verrät damit viel über das Wesen ganzer Generationen.

Filme: *Jailhouse Rock/Elvis Presley – Great balls of fire/Jerry Lee Lewis – A hard day's night/The Beatles – The Doors – Sid and Nancy/The Sex Pistols – Tina, What's love got to do with it?/Tina Turner – The Rose/Janis Joplin – The Bodyguard/Whitney Houston – Hard to hold/Rick Springfield – Purple Rain/Prince – Rock Star/Judas Priest – 8 Mile/Eminem*.

Sheldon, Harvey: *The History of Hollywood Musical Bio Pics*. [On-Demand-Selbstverlag (Charleston, SC: BookSurge/CreateSpace)] 2010, iv, 650 S.

On-Demand-Repr. 2014 als „Perfect Paperback edition“ bei Amazon.

Because of the cultural centrality of music, music history films constitute something of an informal chronicle of American popular culture from vaudeville, Broadway, Hollywood, Swing and Pop era. Considered in their historical context, these musical biographicals also disclose remarkable changes in cultural taste and temperament over the last 100 years. Not coincidentally, the first musical bio pic ever made *The Jolson Story* in 1946—created a white Jewish singer famous for his performances in black face. Likewise, several post World War II musical bio pics focused on white swing era band leaders and musicians (Benny Goodman, Glenn Miller, Gene Krupa, The Fabulous Dorsey's and Red Nichols) There have been a slew of biopics in recent years, although its history dates back to 1900 with *Cyrano de Bergerac*. I guess the old adage that “truth is stranger than fiction” has been taken to heart by Hollywood. The music biopic has been around a while too. The first one I could find was 1942's *Yankee Doodle Dandy*, about the life of Broadway impresario George M. Cohan, with James Cagney in the lead role. Since then the silver screen has been filled with films about musicians of all stripes: vaudeville entertainers (*The Jolson Story*), big band jazz leaders (*The Glenn Miller Story* *Gene Krupa Story*, *Benny Goodman Story*, *Red Nichols*), Frank Sinatra (*Sinatra*) Bobby Da-

rin (*Beyond the Sea*), and to name a few. While these music biopics have the advantage of often colorful personalities and great soundtracks, many of them fall victim to the boring conventions of formula. Oftentimes it goes something like this: hardships early in life, usually stemming from poverty, abusive parents or tragic accident meteoric rise to fame fall from grace, usually brought on by drugs, alcohol, or divorce (sometimes all three - see *Ray* and *Walk the Line*) redemption and comeback or early, tragic death. Despite these filmic trappings, there have been some amazing biopics favorites.

Shor, Francis: Biographical Moments in the Written and Cinematic Text: Deconstructing the Legends of Joe Hill and Buffalo Bill. In: *Film & History* 14,3, Sept. 1984, S. 61–68.

Compares written biographies of Joe Hill and Buffalo Bill with their portrayal in *Joe Hill* and *Buffalo Bill and the Indians* respectively. Understanding the special problems involved in the film treatment of historical biography should help scholars to be both better film critics and more perceptive biographers.

Sicinski, Michael: Truthiness is Stranger than Fiction: The ‘New Biopic’. In: *The Wiley-Blackwell History of American Film. 4: 1976 to the Present*. Ed. by Cynthia Lucia, Roy Grundmann & Art Simon. Malden, Mass.: Blackwell 2012, S. 365–385.

On Michael Mann’s *Ali* (2001) compared to Todd Haynes’ *I’m Not There* (2007).

Sinyard, Neil: Bio-pics: the Literary Life on Film. In: *Filming Literature: The Art of Screen Adaptation*. New York: St. Martin’s Press 1986, S. 143–155.

Smith, Jr., Glenn D.: Love as Redemption: The American Dream Myth and the Celebrity Biopic. In: *Journal of Communication Inquiry* 33,3, July 2009, S. 222–238.

This research documents the American Dream in two popular biopics: *Ray* (2004) and *Walk the Line* (2005). In both films, the American Dream, framed by the ideology of individuality, follows a particular trajectory: Struggle, individual effort, responsibility, and talent lead to material wealth, but the protagonists’ immoral behaviors overwhelm them, thus creating a host of professional and personal problems. The relevance of racism and class struggle, long identified as significant barriers to upward mobility, is minimized for a more personal issue, psychological trauma, to ex-

plain their moral declines. Both films resolve the natural tensions between the material (individualism) and the moral (brotherhood) by introducing the Hollywood love story as an acceptable narrative for the lead character’s redemption. The mythology allows for a more feminine narrative (heterosexual romantic love) as moral resolution, one that avoids the more complicated notions of brotherhood (racial and class equality) as part of the ideological equation.

Sonntag, Sabine: *Richard Wagner im Kino*. Köln: Dohr 2010, 412 S. (Musicologia. 8.).

Zugl. Diss., Musikhochschule Köln 2010.

Spear, Thomas C. (ed.): Autobiographical Que(e)ries. [Special Issue.] In: *A/B: Auto/Biography Studies* 15,1, Summer 2000, S. 1–165.

Spirou, Penny: Behind the Music: Representations of Popular Music Artists in the Contemporary Musical Biopic. In: *Instruments of Change: Proceedings of the International Association for the Study of Popular Music Australia-New Zealand 2010 Conference*. Melbourne, Vic.: International Association for the Study of Popular Music 2011, S. 131–136.

Over the last decade (2000 to 2010) feature film has been a popular way of representing the life of music artists (during this period, over 20 have been theatrically released from the USA and UK alone). From successful, mainstream Hollywood films such as *Walk the Line* (James Mangold 2005) and *The Soloist* (Joe Wright 2009), to the more avant-garde *I’m Not There* (Todd Haynes, 2007) and, on the international circuit, *Gainsbourg* (Joann Safar 2010) and *La Vie En Rose* (Olivier Dahan 2007), the contemporary musical biopic (biographical film) changes the public perception of these artists and their music. The musical biopic contributes to popular music history and culture: either perpetuating or debunking the constructed myth (through media representations) of the music artist.

Spirou, Penny: *Walk Hard: Film Parody, Biopics and Music*. In: *Comedy Studies* 5,1, 2014, S. 52–63.

Walk Hard: The Dewey Cox Story (Jake Kasdan, 2007) is a parody film that mocks the musical biopic genre. It spoofs the genre through intertextuality and self-reflexivity, utilising elements including reflective music montage, musical integration, puns, stereotyping and running gags, which posits the film in the genres of comedy and musical biopic. This paper utilises the musical biopic structure, as outlined by Babington and

Evans (1985), in order to reinforce that each narrative movement in *Walk Hard* mocks the genre. It is argued that music plays a crucial role in the film as *Walk Hard* lampoons not only the musical biopic genre but also the music industry at large.

Stanfield, Peter: Punks! Topicality and the 1950s Gangster Bio-Pic Cycle. In: *Media, Popular Culture and the American Century*. Ed. by Kingsley Bolton & Jan Olsson. [Stockholm:] National Library of Sweden 2011, S. 185–215.

Online: URL:

http://kar.kent.ac.uk/26190/1/Stanfield_Punks.pdf

Sternman, William: The Trouble with Biopics. In: *Audience* 10,1, 1978, S. 32–33.

Stevens, Michael G. / Thompson, Rita M.: *Reel Portrayals: The Lives of 640 Historical Persons on Film, 1929 through 2001*. Jefferson, N.C.: McFarland 2003, ix, 421 S.

Countless films have been based on fictional characters and their lives and experiences, but many have also been based on real people and events in their lives. Six hundred forty non-fictional characters of historical or social importance who have been portrayed in at least two feature films can be found in this comprehensive reference book. It lists 569 real people arranged alphabetically (from George Adamson to Emile Zola), provides a brief biography of each, and lists each film in which he or she has been portrayed. The actor portraying the real person is listed first, followed by such details as the film's title, country, year of release, running time, color or black & white, director(s), source (novel, play, etc.), awards, alternate titles (if any), and cast credits. The appendices list 71 additional real people who have been portrayed in feature films, including American presidents, British, French, Russian and German monarchs, and Billy the Kid and Wild Bill Hickock.

Strachan, Robert: "Where Do I Begin The Story?" Collective Memory, Biographical Authority and the Rock Biography. In: *Popular Music History* 3,1, 2008, S. 65–80.

This article is concerned with three main areas. Firstly it examines how the rock biography might be active in the creation of a collective memory of popular culture. Secondly, it examines how the stylistic conventions and institutional pressures of publishing have a major effect upon what type of narrative is constructed within the rock biogra-

phy. Thirdly, the article is concerned with how audiences and fan cultures engage with those common narratives. Using Robert Shelton's 1986 biography of Bob Dylan, *No Direction Home* as an example, the article argues that the biographer's project necessitates the construction of a biographical authority which is achieved through the use of certain techniques and tropes. It will further suggest that this biographical authority is by no means stable and is affected by the biography's reception in a wider critical landscape. (Vorlage)

Straub, Katja: *Faszination Biopic*. Saarbrücken: VDM Verlag Dr. Müller 2007, 92 S.

"All history resolves itself very easily into the biography of a few stout and earnest persons." Ralph Waldo Emerson Biografien gelten als eines der ältesten Genres der Literatur- und Geschichtswissenschaft. Filmbiografien kamen fast unmittelbar nach der Erfindung des Films auf und haben sich in über 100 Jahren Filmgeschichte als ein Genre mit stabiler Popularität erwiesen. Katja Straub untersucht Merkmale und Strukturen biografischer Filme und ordnet diese in die Filmgeschichte ein. Durch aktuelle Filmbeispiele aus den Jahren 1990 bis 2005 sowie eine Analyse von mehreren biografischen Filmen über Cole Porter und Johanna von Orleans wird die Faszination von Biopics erklärt. Dabei werden auch Biografien in geschriebener Form untersucht, da sie die Filmbiografie und deren Entwicklung mit beeinflusst haben. Ihre Entwicklung, ausgehend von der Antike, über das Mittelalter und die Neuzeit bis zur Moderne, wird dargestellt.

Stringer, Julian: *Center Stage: Reconstructing the Biopic*. In: *Cineaction* 42, 1997, S. 28–39.

Swiss, Thomas: That's Me in the Spotlight: Rock Autobiographies. In: *Popular Music* 24,2, 2005, S. 287–294.

Autobiographies: the contemporary catalogue is huge and bookstore shelves are heavy with the weight of life-stories. Ex-Presidents, actors, cooks, criminals, Nobel prize winners, preachers, poets and CEOs all write them. Rock stars write them, too – 'marquee names' like Tina Turner, Melissa Etheridge, Grace Slick, and Meatloaf, but also minor figures such as Dallas Taylor, the former drummer for Crosby, Stills, Nash and Young. And plenty of others, including – to name just a handful – Chuck Berry, Ronnie Spector, Anthony Kiedis of the Red Hot Chili Peppers, both Ray and Dave Davies, Dee Dee Ramone,

Martha Reeves, Eric Burdon, and John Cale.

Szczepanski, Tadeusz (red.): *Biografistyka filmowa: Ekranowe interpretacje losów i faktów*. Toruń: Marszałek 2007, 323 S.

Taylor, Henry McKean: *Rolle des Lebens. Die Filmbiographie als narratives System*. Marburg: Schüren 2002, 424 S. (Zürcher Filmstudien. 8.).

Die Filmbiographie ist eines der ältesten und vielschichtigsten Filmgenres überhaupt. Von Abel Gances *Napoléon* über die US-Biopics der Dreißigerjahre bis zu Oliver Stones umstrittenen Präsidentenfilmen *JFK* und *Nixon* reicht der Fächer der bekannten Beispiele dieser Filmgattung, die immer wieder zu leidenschaftlichen Kontroversen über Geschichte und ihre Darstellung im Kino Anlass gab. Henry McKean Taylor legt die erste umfassende Aufarbeitung des Genres aus theoretischer Sicht vor. Er behandelt die kulturhistorischen Hintergründe und gesellschaftlichen Implikationen der Filmbiographie und analysiert aus erzähltheoretischer Perspektive zahlreiche Beispiele, wobei er sich im Unterschied zu Studien aus dem angelsächsischen Raum nicht auf Filme des Hollywood-Kinos beschränkt, sondern auch europäische und sowjetische Werke berücksichtigt: Neue Deutsche Filme wie Jutta Brückners *Kolossale Liebe*, Francesco Rosis Mafia-Biographie *Lucky Luciano* oder auch Sergej Paradshanows *Sajat Nowa*.

Thivat, Patricia-Laure (dir.): *Biographies de peintres à l'écran*. Rennes: Presses universitaires de Rennes 2011, 320 S. (Coll. "Le spectaculaire": Série Cinéma.).

Inhalt: Patricia-Laure Thivat: Introduction: Vies d'artistes au cinéma. L'Histoire, le mythe et le miroir / 7 – Priska Morrissey: La nuit des ateliers. Réflexions sur un imaginaire de l'artiste au travail dans les biopics de peintres... / 25 – François Genton: La biographie de peintre, un genre politique? Les films *Rembrandt* d'Alexander Korda (1936) et de Hans Steinhoff (1942) / 41 – Christian Viviani: Biographies de peintres dans le cinéma américain / 57 – N.T. Binh: Le ballet final d'*Un Américain à Paris*. Biographie fantasmée d'un peintre chorégraphe / 69 – Fabien Delmas: Le dernier Ophuls. Et s'il fallait peindre l'Univers? / 83 – Gloria Camarero Gómez: Goya au cinéma / 99 – Antony Fiant: Pirosmani vu par Chenguelaia et Paradjanov - portraits en creux / 115 – Michel Cieutat: Van Gogh au cinéma: Minnelli, Pialat, Altman / 127 – Nicolas Bezar: Le talent est un malheur. *Andreï Roublev* d'An-

dreï Tarkovski et *Van Gogh* de Maurice Pialat / 145 – Jean-Michel Durafour: Rossellini et Alberti. La perspective télévisualis, ou le cinéma dépi(c)té / 163 – Baptiste Villenave: Le maelstrôm des affects. *Edvard Munch* de Peter Watkins (1974): une biographie totale / 181 – Jacques Pasquet: Béance(s): *A Bigger Splash* de Jack Hazan / 197 – Véronique Campan: Les puissances du faux ou la «mise en boîte» de Rembrandt par Charles Matton / 211 – Jakuta Alikavazovic: Pollock d'Ed Harris: «un sujet idéal»? / 227 – Roland Carrée: Bio-graphie: Ivre de femmes et de peinture d'Im Kwon-taek, 2001 / 241 – Marie Martin: La projection du peintre. *Klimt* de Raoul Ruiz / 255 – Patrick Louquet: La vie et l'oeuvre de Séraphine Louis en régime de fiction cinématographique ... / 271 – Floréal Peleato: La musique silencieuse du geste / 287.

Thomson, David: The Invasion of the 'Real' People. In: *Sight and Sound* 47,1, Winter 1977–78, S. 18–22.

Tibbetts, John C.: *Composers in the Movies: Studies in musical biography*. New Haven: Yale University Press 2005, xvi, 365 S.

Rev. (Steve York) in: *Notes* 62,4, June 2006, S. 979–981.

Rev. (Citron, Marcia J.) in: *Music and Letters* 88,1, 2007, S. 171–175.

Amadeus... Yankee Doodle Dandy... Swanee River... Rhapsody in Blue. Even before movies had sound, filmmakers dramatized the lives of composers. Movie biographies or biopics have depicted composers as diverse as Wolfgang Amadeus Mozart, George M. Cohan, Stephen Foster, and George Gershwin. In this enticing book, the first devoted entirely to such films, John C. Tibbetts surveys different styles and periods from the Hollywood of the 1920s and 1930s to the international cinema of today, exploring the role that film biographies play in our understanding of history and culture. Tibbetts delves into such questions as: How historically accurate are composer biopics? How and why have inaccuracies and distortions been perpetrated? What strategies have been used to represent visually the creative process? The book examines the films in several contexts and considers their role in commodifying and popularizing music. Extensive archival research, dozens of illustrations, and numerous interviews make this an appealing book for film and music enthusiasts at all levels.

Tibbetts, John C.: The Lyre of Light. In: *Film Comment* 28,1, Jan.-Febr. 1992, S. 66–68, 71, 73.

Examines the effect of social and political forces on biographical films about composers.

Tieber, Claus: Ein Leben aus Musik – Fiktionale Biographien von Rockstars im Film. In: *Kieler Beiträge zur Filmmusikforschung* 5,2, 2010, S. 185–197.

Tweg, Sue: Not the Full Story: Representing Ruth Ellis. In: *Biography* 23,1, 2000, S. 1–28.

Varriale, Simone: Rockin' the Jazz Biopic: Changing Images of African American Musicians in Hollywood Biographical Films. In: *Jazz Research Journal* 6, 1, 2012, S. 27–46.

Mixing facts and fiction, Hollywood screen biographies have told the lives of popular music icons at least since *The Jazz Singer* (1927). However, biopics construct narratives that deal problematically with issues of race. My essay aims to describe how representations of African American musicians have changed from 1970s 'black jazz biopics' (Gabbard 1996) to more recent films on rock, hip hop and rhythm 'n' blues acts. On one hand, I analyse the way 1970s music biopics constructed a peculiar new narrative about race and popularity. On the other hand, I show the extent to which films such as *Tina* (1993), *Ray* (2004) and *Notorious* (2009) have subtly modified the racialized distinctions of former biopics, placing black musicians within a cinematic mythology which historically had been reserved to white subjects. The shift from jazz to other music genres, thus, is related to significant changes in biopics' narratives and visual strategies. However, I argue that music biopics still deal with a distinctive notion of 'the popular' (Williams 1983), which frames blackness as otherness and whiteness (Dyer 1997) as just 'human nature'.

Vidal, Belén: Feminist Historiographies and the Woman Artist's Biopic: The Case of *Artemisia*. In: *Screen* 48,1, Spring 2007, S. 69–90.

This essay looks at the film *Artemisia* (Agnès Merlet, France/Italy, 1997) and at the critical controversy surrounding the film's depiction of protofeminist icon Artemisia Gentileschi. *Artemisia* constitutes a revealing example of the problems posed by the contemporary biopic about women artists. While deploying the conventions of the romance narrative (in particular in the relationships between the artist and model in the painterapic), *Artemisia* uses the mise-en-scene of the past to reflect on visual technologies, gender and creativity. By looking at the ways the

visual textures of the film articulate a meditation on the female artist filtered through romance and fantasy, I propose a reconsideration of *Artemisia* in the light of different moments in feminist historiographies. This essay thus argues that *Artemisia* can be considered a significant example of the contemporary biopicapoc; blurring of the boundaries between art-cinema aesthetics, feminist politics and popular romance narratives.

de Waard, Marco (ed.): *Imagining Global Amsterdam. History, Culture, and Geography in a World City*. Amsterdam: Amsterdam University Press 2012, 316 S.

Includes: Patricia Pisters: Form, Punch, Caress: Johan van der Keuken's *Global Amsterdam* / 125 – Marco de Waard: Rembrandt on Screen: Art Cinema, Cultural Heritage, and the Museumization of Urban Space / 143.

Waites, Kathleen J.: Graeme Clifford's Biopic, *Frances* (1982): Once a Failed Lady, Twice Indicted. In: *Literature/Film Quarterly* 33,1, 2005, S. 12–19.

This article examines Graeme Clifford's biographical film, *Frances* which allegedly appears to draw from both actress Frances Farmer's autobiography, *Will There Really Be a Morning?* and William Arnold's biography, *Shadowland*. Consistent with both books, the film examines Farmer's turbulent relationship with her mother and the studio brass that set their sights on the beautiful, talented, and promising star of the 1930s. But Farmer, a staunch individualist and truth-toting nonconformist, resisted their plan to transform her into mama's good girl and the next studio doll. How ironic, therefore, that all major published accounts of her life are either dubious (*Will There Really Be a Morning?*), peppered with factual inaccuracies (*Shadowland*), or, as in the case of Clifford's biopic, a formulaic and skewed representation in the service of the very ideology that she scorned. In view of the fact that the authorship of Farmer's autobiography has been called into question, and her biographer's sources and facts have been challenged, the cinematic manipulation and misrendering of Frances Farmer's life highlights the problematic of reconstructing a life authentically in a world of prefabricated meanings.

Walker, John Albert: *Art and Artists on Screen*. Manchester: Manchester University Press 1993, viii, 227 S.

Am Beispiel einzelner Filme.

Rev. (Hanet, Kari) in: *Media Information Australia*, 75, Febr. 1995, S. 171.

Welsh, James M.: Hollywood 'Faction' and the New Biofantasy. In: *Studies in Popular Culture* 15,2, 1993, S. 57–66.

Werner, Lukas: Authentic Life: Ein Paradigma des biographischen Films im Spannungsfeld von Hybridität, Relationalität und Narration. In: *Authentisches Erzählen: Produktion, Narration, Rezeption*. Hrsg. v. Antonius Weixler. Berlin: de Gruyter 2012, S. 265–290.